

THE * NONCONFORMIST * MUSICAL * JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

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Organist and Director of the Music at the City Temple,
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TITLE AND INDEX TO VOL. V.

Our Prize Competitions.

WE were glad to find that the Introductory Voluntary Competition was warmly taken up. The pieces sent in are, for the most part, really good compositions. Further, they are all well adapted for the purpose for which they are intended.

After careful examination, it was found that pieces signed "Je l'ai," "Jubal's Lyre," "Labore et Honore," and "Fantasia" were pretty much on a level. Upon further comparison, it was decided that the prize must go to the writer of the last named, who proved to be

Mr. W. HENRY MAXFIELD, Mus. Bac. Tor., F.C.O.,
The Downs,
Bowdon,
Cheshire.

A cheque has accordingly been sent to this gentleman. The piece will appear in *The Organist's Magazine of Voluntaries* for March.

WE offer a prize of Two Guineas for the best Easter Anthem.

The following are the conditions:—

1. Compositions must be sent to our office not later than January 1st, 1893.

2. Each composition must be marked with a *nom de plume*, and must be accompanied by a sealed envelope containing the name and address of the composer.

3. The anthem, when printed, must not occupy less than four or more than six pages, octavo size. The intention is to publish the successful composition in the "Popular Anthem" Series. Solos are allowed.

4. The successful anthem shall become our copy-right on payment of the prize.

5. Unsuccessful compositions will be returned if stamped addressed envelopes are sent us for that purpose.

6. We reserve the right to withhold the prize should we consider there is no composition of sufficient merit.

7. Our decision in all matters relating to the competition shall be final.

A CHURCH FESTIVAL in connection with the Non-conformist Choir Union will be held in the City Temple on Tuesday, March 14th, 1893, at 7.30 p.m. The programme will comprise several hymns, a chant, two anthems, viz., "O come, let us worship" (Mendelssohn) and "Blessing, glory, wisdom" (Tours), and a Magnificat and Nunc Dimittis (Garrett). Mr. E. Minshall will conduct, and Mr. Ernest W. E. Blandford will accompany. Dr. Parker has kindly consented to give an address. We hope the Metropolitan choirs in large numbers will take part in this service. As the books are now in the printer's hands, it is most desirable that early application should be made to Mr. T. R. Croger, 114, Wood Street, that none may be disappointed. Will choirmasters therefore bring the matter before their respective choirs at their next meeting?

At the end of our fifth year of existence, we wish to thank very heartily our many friends who have helped in various ways to promote the success of THE NONCONFORMIST MUSICAL JOURNAL. Year by year its sphere has widened, and we believe its usefulness has increased. Our hope is that we may be more helpful still in encouraging interest in church music. Will our friends continue to assist us by making the Journal as widely known as possible? We shall be pleased to forward specimen copies to any who think they can make good use of them in securing new subscribers.

A PRINTER'S error crept into the prize Christmas anthem "There were Shepherds" which appeared in our last issue. In the second bar of the accompaniment on page 3 there should be a "natural" before the C.

THE Presbyterians have made rapid strides in England during the last few years. Happily they are fast giving up some of the old-fashioned notions. The other evening Sir Joseph Barnby ventured to say to the North London Presbyterian Choir Association that he believed in twenty years' time we shall have orchestras in every church and

chapel—a statement which was received with great applause. We imagine that some of the old Presbyterians who are dead and gone turned in their graves at such a shocking suggestion.

A FEW Sundays ago a funeral service was delivered in memory of a prominent member of the congregation worshipping at the Wesleyan Chapel, A——. At the conclusion the minister announced that the organist would play the "Dead March" in *Saul*, and requested the congregation to stand during the time. Almost with the first chord of the march, the organ began ciphering, and the player, being unable to stop the disagreeable interruption, stopped playing, and sent a message to the minister explaining how matters stood. The minister explained to the congregation, and said that instead of the voluntary they would sing the Doxology, and then gave out "Praise God, from whom all blessings flow." Sad as was the occasion, many members of the congregation could not restrain a smile at the unexpected turn given to the conclusion of the service by this incident.

DR. BROWN, of Bedford, has recently returned from a short visit to America, whither he went as a representative from the Congregational Union of England and Wales to the National Congregational Council at Minneapolis. He has given an interviewer from *The Independent* (which, by the way, under the able editorship of the Rev. D. Burford Hooke, has at last become a very interesting and readable paper) some of his impressions. Being asked how the services in the American churches struck him, he replied: "What struck me most, with regard to the Congregational services I attended in America is, that in the matter of Congregational singing they are leagues behind us in England. They have a quartet choir which is made to supersede everything. In one of the churches I went to there was a quartet, and they gave three separate anthems, so that there was only room for two hymns. Even these two hymns were only two verses apiece, and the tunes of these two were so manipulated that only the choir could sing them. I have spoken to ministers up and down the States who lament grievously the indifference—but whether it is that they have not voices I do not know—of the people in the singing. It is a great drawback, in my opinion, to the spiritual life and power of the American churches. It is simply true, it seems to me, as *The Homiletic Review* in October this year speaks of 'the utter neglect of the Congregational singing throughout the whole Church of America.'"

IT is interesting to read in conjunction with this what Principal Eaton, of Chicago, thinks of the services in England. After spending some months amongst the churches of this country, he says: "I am glad not to have met in England any quartet choir with its artistic performances, or, on the other hand, with a precentor under whose leading singing always seemed bawled and strained as

compared with the chorus or boy choir which leads your English services. Boy choruses are comparatively rare in America, except in the Episcopal churches; but I believe they will extend in favour."

THE Rev. Dr. Amory Bradford, of New Jersey, one of the finest American preachers, says: "The service of song in the English Congregational churches is far superior to that in America. In the Congregational churches in England, with which I am familiar, at both morning and evening services chants and anthems of a high order are always rendered, not by the choir alone, but by the whole congregation."

WE offer our hearty congratulations to Mr. Councillor Brownsword, the President of the Nottingham Nonconformist Choir Union, who has been elected mayor of the town for the ensuing year. Mr. Brownsword was for many years, and until recently, honorary organist at Broad Street Baptist Chapel, and takes an active interest in Nonconformist music.

Music in the Scottish Churches.

(FROM OUR OWN CORRESPONDENT.)

THE Edinburgh Free Church Praise Union has just entered on its second session with an enthusiasm that speaks well for the future success of the organisation. At the annual meeting, held the other evening, various interesting points in connection with the church praise were discussed, and one very good idea was given practical effect to in the providing of a list of works which conductors were willing to exchange with other choirs or to dispose of for a nominal sum. This plan might be extended with very great benefit, especially in the case of choirs who are without a separate fund of their own to spend on music. At the meeting a very valuable collection of rare old works on psalmody was shown during the evening, and appeared to excite considerable interest among the members.

Mr. Walter Hatley has again been elected President of the Union, and no better man could have been found for the post. As conductor of psalmody at Free St. George's, Edinburgh, he occupies the premier musical post in his denomination. Besides that, Mr. Hatley inherits an honoured name, for, as one of his biographers remarks, he has received from his father not only musical gifts, but depth and earnestness of aim, and a name which Scottish people hear gladly. No Scottish precentor was more widely known or more generally respected than Thomas L. Hatley. Possessed of a fine tenor voice, he taught himself music when music teachers were not so abundant as they are now, and the only lessons he had were a few from George Hogarth, when that well-known critic resided in Edinburgh. He was a precentor nearly all his life, but he was "Director of Psalmody" to the Free Church of Scotland as well, and in the intervals of his work he travelled all over the country, remaining as a rule a month in each town, and meeting his classes three times a week. He composed a good many psalm and hymn tunes, some of which remain in constant use. His son is probably one of the busiest of Edinburgh

professionals, but his most congenial work is certainly at St. George's, the minister of which, the Rev. Dr. Whyte, is so widely known. Mr. Hatley thinks that the progress of music in Scotland has in the past been greatly retarded by the hostile attitude of the national Church, and by the rigid exclusion from its services of everything but the simple psalm tune. Had music been accorded its legitimate place as a handmaid to devotion—had it been encouraged to offer its best, our country would have been earlier to the front. As it is, drawbacks and all, she is fairly vindicating her claim to be considered a musical nation, and one may prophesy with some confidence that greater triumphs are before her in the future.

It is cheering to think that the *new* Moderator of the General Assembly of the Scottish Church will use his powerful influence, during his year of office, on the side of an improved church service. Dr. Marshall Lang, of the Barony Church, Glasgow, takes a very real and living interest in the music of his church, meeting his choir every Sunday morning before service, and in other ways showing that he does not, as do many of his brethren, consider the praise as merely an "adjunct" of the sermon. Along with Dr. McLeod, of Govan, he has been the main factor in the musical improvement of the Glasgow church services, and he assuredly does not think plenty of music a "sad mistake," like certain clerics one might name.

The congregation of Mayfield Parish Church, Edinburgh, are to be congratulated on the very fine organ they have just secured. It is one of the best-finished instruments I have seen for some time, both as to tone and mechanism. Mr. John Hartley, of St. Giles', played the opening recital the other evening, and brought out to a satisfactory degree the fine qualities of tone and varied powers of expression of the instrument. The church choir took part in the recital, and contributed various choral and solo numbers to the programme. Another organ, practically though not wholly new, was also opened by Mr. Hartley in Dalry Congregational Church, Edinburgh. One's sympathies went out to Mr. Hartley on hearing it announced that the pedal organ could not be made available for the recital!

The East Church of Perth is about to be restored to its original cathedral form, and the organist, Mr. Dan Wylie, has had the good fortune to convince the congregation of the desirability of applying Mr. Hope-Jones' new electric action to his instrument. "We shall thus," says Mr. Wylie in a note to me, "be in advance of you all up here." I should think so indeed, for I believe this will be the first introduction to Scotland of the new action. "I had long ago," adds Mr. Wylie, "stopped all attempts at practising on account of the dreadful touch of our old instrument, which was slowly destroying my piano technique; but now there will be an inducement to work again. I think the 'Hope-Jones' quite a revolution in organ mechanism." So doubtless would think more of us if we had a chance of putting it to a practical test.

It is curious to observe what trifling little matters bring about disputes with our church choirs. The latest event of the kind is in connection with the Guthrie Memorial Free Church, Edinburgh. It seems that the choir want to have the church hall on Thursday evenings for practice; but the Literary Society also claim the room, and are supported in their claim by the managers. Result: the choir strike; resolve to take no part in the church service, and declare that they will boycott the special meetings of the Literary Society. What a pity it is that these absurd disputes cannot be amicably settled without coming to the ears of the public!

The magistrates of Rothesay are going to consider the question of the Salvation Army's playing the big drum in the streets during church hours. Here is a

hint that church musicians would like to see taken up by other corporations. The big drum is assuredly not conducive to your spiritual edification just when you are priding yourself on the rendering of a fine opening voluntary. We are not all constituted like the old lady who, on being asked by her minister why she was so happy since she had joined the Salvation Army, burst into an ecstasy of happy recollection, and exclaimed, "Oh, sir, the big drum is such a comfort to me!"

J. CUTHBERT HADDEN.

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5. Principal	4
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7. Fifteenth	2
8. Mixture (3 ranks)	—
9. Trumpet	8

Swell Organ.

10. Bourdon	16
11. Open Diapason	8
12. Rohr Flute	8
13. Salicional (grooved)	8
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16. Mixture (3 ranks)	—
17. Horn	8
18. Oboe	8
19. Vox Humana	8

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20. Dulciana	8
21. Viol de Gamba	8
22. Gedact	8
23. Suabe Flute	4
24. Clarionet	8

Pedal Organ.

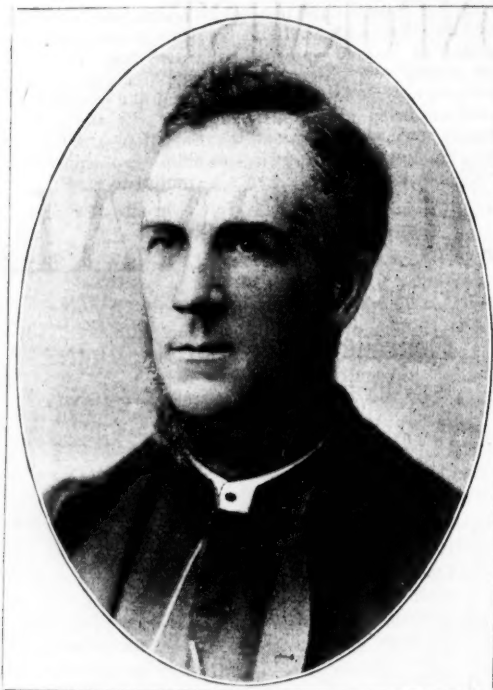
25. Open Diapason	16
26. Bourdon	16
27. Violoncello	8
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Music at Anerley Congregational Church.

Sutor ne supra crepidam indicaret, wrote Pliny, and we have Englished the dictum without disadvantage: "Cobbler, stick to your last!" It was not precisely in these words that a friend of mine received an inoffensive piece of information; but it was to the same effect. I had casually told him that I knew of a couple of churches where there was no choirmaster but the minister, and his response was an outburst of such unconventional force that it is best toned down in the irreproachable language of the epistolographer.

My friend's ire was roused by the fact of a minister having undertaken to fulfil duties which would otherwise put into the pocket of one of my friend's friends the means of buying his frugal meal. But, to bring the matter from general to particular, it is a question to be asked whether the organist at Anerley Congregational Church is not rather to be envied; for the duties of choirmaster are more onerous and involve more test of tact and temper than the duties of organist; and besides, Mr. Halsey's worst enemy could not accuse him of deriving a double stipend from his dual office.

Whether it is politic for a minister to be also choirmaster is another matter. It depends on the minister. It would be intolerable that a man who merely thought he knew what he liked, and had a good ear, and could sing the *Old Hundredth* passably well, should pose as trainer of a choir. But it is always a pleasant thing to see a minister a regular attendant at the choir practices; and if

a minister adds to a becoming interest a practical knowledge and a cultured taste, why, then it is good for his church and his choir, and, I think, his organist, that pastor and choirmaster are one.

It is frequently urged against this dual control that quarrels and bickerings, resignations and general hubbub, are the inevitable result. But then, in such cases, it will often be found that, of the two, one is a professional musician, probably young, imbued with the invincible belief that *he* knows, and not disposed to yield an inch in a matter which he believes to involve his professional reputation. After all, it is experience that decides; the proof of the pudding is in the eating; it is too many, not necessarily two, cooks that spoil the broth. The facts that Mr. Halsey is satisfied, that Mr. Minns proves his satisfaction by remaining at his post, and that the musical service at Anerley Congregational Church has reached so high a pitch of excellence, amply demonstrate that in one place at least dual control is both feasible and pleasant.

My visit to the church was paid on an evening in June; under circumstances, moreover, which accentuated the peculiar failing of dwellers in the suburbs. For half an hour before the service rain had been falling heavily, so paterfamilias remained in the bosom of his family. It was not to be wondered at that Mr. Halsey, seeing his sparse audience, declared feelingly that he would preach better sermons (though he need not) if there were more to listen to them. Not that the congregation is usually small. Readers of the papers must be well aware of the large numbers who throng the church, especially in the winter evenings, to hear the pastor's fresh, unconventional, and one might almost say daringly practical discourses. Though, then, the congregation was small, the choir was fairly well represented. There was a lack of tenor; that, Mr. Halsey informed me, is one of the things he has to put up with. But the choir-seats were sufficiently well filled.

The material arrangements at Anerley are almost ideal. The organ, a large three-manual instrument by Brindley & Foster, is behind the pulpit; immediately in front and at the side are the choir-seats, so that all are in that close touch the importance of which I have often insisted on in these columns. The building itself is remarkably handsome without and within. The pulpit end is adorned with some fine stained windows; all the windows are tinted; and the warm light falling on colouring already warm gives a genial, comfortable aspect to the interior. The church is flanked by wide galleries, and a very deep gallery rises high over the entrance.

The pastor, the Rev. Joseph Halsey (whose likeness accompanies this notice), is too well known in his denomination to need more than a brief word apart from a criticism of his musical rôle. He has done much for the broadening of Christian life and sympathy; much for the devout, intelligent, *human* service of praise; he has weathered storms, and his fearless and unflinching march in the ranks of progressive Christianity has

To commemorate the death of John Penry, 1593.

1

MEN OF ENGLAND

A four-part Song

THE WORDS BY THOS. CAMPBELL

The music by

ARTHUR BERRIDGE.

Price Threehalfpence.

London & New York: NOVELLO, EWER & CO

Author's property.

Andante.

SOPRANO. *f* Men of Eng - land! who in - her - it, Rights that

ALTO. *f* Men of Eng - land! who in - her - it, Rights that

TENOR. *f* Men of Eng - land! who in - her - it, Rights that

BASS. *f* Men of Eng - land! who in - her - it, Rights that

PIANO. *f* *Andante.*

♩ = 80.

cost your sires their blood! Men whose un - de - gen - 'rate spi - rit Has been

cost your sires their blood! Men whose un - de - gen - 'rate spi - rit Has been

cost your sires their blood! Men whose un - de - gen - 'rate spi - rit Has been

cost your sires their blood! Men whose un - de - gen - 'rate spi - rit Has been

prov'd on land and flood: Yours are Hamp-den's, Rus-sell's glo-ry, Syd-ney's

prov'd on land and flood: Yours are Hamp-den's, Rus-sell's glo-ry, Syd-ney's

prov'd on land and flood: Yours are Hamp-den's, Rus-sell's glo-ry, Syd-ney's

prov'd on land and flood: Yours are Hamp-den's, Rus-sell's glo-ry, Syd-ney's

match-less shade is yours, Mar-tyrs in he-ro-ic sto-ry, Worth a

match-less shade is yours, Mar-tyrs in he-ro-ic sto-ry, Worth a

match-less shade is yours, Mar-tyrs in he-ro-ic sto-ry, Worth a

match-less shade is yours, Mar-tyrs in he-ro-ic sto-ry, Worth a

rall. e dim. *a tempo*
thou-sand Ag-in-courts! Men of Eng-land who in-her-it

rall. e dim.
thou-sand Ag-in-courts! Men of Eng-land who in-her-it

rall. e dim.
thou-sand Ag-in-courts! Men of Eng-land who in-her-it

rall. e dim.
thou-sand Ag-in-courts! Men of Eng-land who in-her-it

rall. e dim. *a tempo*
thou-sand Ag-in-courts! Men of Eng-land who in-her-it — Rights that

Rights that cost your sires their blood! Men whose un - de - gen - 'rate

Rights that cost your sires their blood! Men whose un - de - gen - 'rate

Rights that cost your sires their blood! Men whose un - de - gen - 'rate

cost your sires their blood! Men whose un - de - gen - 'rate

spi - rit, Has been prov'd on land and flood: We're the sons of sires that

spi - rit, Has been prov'd on land and flood: We're the sons of sires that

spi - rit, Has been prov'd on land and flood: We're the sons of sires that

spi - rit, Has been prov'd on land and flood: We're the sons of sires that

baf - fled Crown'd and mi - tred tyr - an - ny: They de - fled the field and

baf - fled Crown'd and mi - tred tyr - an - ny: They de - fled the field and

baf - fled Crown'd and mi - tred tyr - an - ny: They de - fled the field and

baf - fled Crown'd and mi - tred tyr - an - ny: They de - fled the field and

scaf - fold, For their birth - right - So will we. Men of Eng - land! who in -

scaf - fold, For their birth - right - So will we. Men of Eng - land! who in -

scaf - fold, For their birth - right - So will we. Men of Eng - land! who in -

scaf - fold, For their birth - right - So will we. Men of Eng - land! who in -

- her - it Rights that cost your sires their blood! Men whose

- her - it Rights that cost your sires their blood! Men whose

- her - it Rights that cost your sires their blood! Men whose

- her - it Rights that cost your sires their blood! Men whose

rall.
un - de - gen - 'rate spi - rit Has been provd on land and flood.

rall.
un - de - gen - 'rate spi - rit Has been provd on land and flood.

rall.
un - de - gen - 'rate spi - rit Has been provd on land and flood.

rall.
un - de - gen - 'rate spi - rit Has been provd on land and flood.

9462

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given him a title to honour and esteem. It is in his conduct of the musical service that we are here chiefly concerned. In the first place, it should be noted that Mr. Halsey has no scruple in accepting the axiom that some music is for choir, some for congregation. Secondly, he thoroughly believes in a large share for the congregation. To take the items of the service seriatim.

It began with an Introit, No. 12 in the revised Chant Book of the Congregational Psalmist, Mr. J. B. Calkin's melodious setting of the offertory sentence "The sacrifices of God." Then came the General Thanksgiving from the Book of Common Prayer, in which choir and congregation join audibly. This was followed by the hymn "Wake, awake! for night is flying," No. 195 in the Congregational Psalmist Hymnal. The first lesson, read from a desk below the pulpit by a gentleman who also gave out the hymns, was from Luke ii., and was followed by chant 117. Collects, from the Book of Common Prayer, I think without alteration, succeeded, ending with the Lord's Prayer, repeated by choir and congregation, Amen being sung at the end. Then in order the responses* for the third Sunday in the month, sung to music by E. J. Hopkins; the second lesson from John xix.; the Magnificat, Gadsby's brilliant setting in C; an extempore prayer; hymn No. 533, "Lord, have mercy when we pray," to *Sorrento* (515 in the Bristol Tune Book); the sermon, from John xix. 26; the offertory, during which the organist played; and the closing hymn, No. 830, "Now the day is over," to the curious but pretty tune set to it in the book. This service list, it will be seen, is very varied and eclectic; but out of so large a number of items only two, the Introit and the Magnificat, were not shared by the congregation.

The great characteristic of the singing at Anerley is its palpable reverence. In a service which has so much of a liturgical form there is abundant opportunity for gabble and slovenliness. But I am sure it would be impossible anywhere to hear thanksgiving, Lord's Prayer, responses, recited and sung with more evenness, clearer enunciation, or quieter devotionality. This quietness was very noticeable too in the hymns, more particularly the last one, "Now the day is over," which was sung to a tune, unfamiliar to me, but one that is admirably suited to the words. The same praise may be given to the chanting. There was no haste; no "rushing" of the words in the recitation; no undue stress on one syllable with curtailment of the others. Perhaps a little more light and shade in the chant would have been an improvement.

The *pièce de résistance* of the service from a purely musical point of view was Gadsby's Magnificat. I have been fortunate enough to hear this bold original composition several times in King's Chapel at Cambridge, and Dr. Mann's choir there is so proficient after constant practice that one is apt perhaps to make invidious comparisons. But, allowing for the aforesaid deficiency of tenor,

the rendering at Anerley Church was a very good one. The music is not easy; the voice parts are high and the time is eccentric; but these things proved no difficulties to the Anerley choir.

I think that Mr. Halsey is to be congratulated on the excellence of the singing. At every point in the service there was evidence of careful and musicianly training. It was of course impossible to judge how far the congregation has benefited, for it was so meagrely represented that the singing apart from that of the choir was a *quantité négligeable*. But that the congregational singing is good is almost a foregone conclusion when so thoroughly congregational a service is directed by an enthusiastic musician who is also pastor.

The organist is Mr. Jesse Minns, F.C.O. Mr. Minns has a good organ to manipulate, and in his voluntaries, which were all unknown to me, he displayed much skill and taste. The service proper was followed by a communion service, and between them Mr. Minns played a soft little piece that was admirably suited to the occasion. As an accompanist Mr. Minns has one fault which tends to obscure his merits. He plays too loudly. I have said in these columns more than once, and it must be said again, that an organist cannot judge of his effects from his own seat. If Mr. Minns had been seated next me in the farther gallery, and had heard how the four-feet stops on the great-organ screamed above the voices, I am sure he would have felt as distracted as I did. In other respects the accompaniment was admirable. It was correct, sufficiently varied in registration, clear and decisive, and free from all showiness and eccentricity.

Acoustical Chats.

II.—PITCH AND QUALITY.

By THOMAS ELY, MUS. BAC. LONDON, F.C.O.

NOT long ago the organ in a well-known Nonconformist church was being repaired and enlarged. The minister of the church, anxious to have his share in the work, and having, I suppose, a partiality for rectilinear figures, suggested confidentially to the organist that the builder should be instructed to make all the front pipes the same size. Seeing by the unrectilinear expansion of the organist's face that something was wrong, "What is it?" he asked; "what have I said wrong now?"—for the good, enthusiastic pastor not infrequently made a *faux pas* in venturing on musical matters. The organist made no attempt to illumine the minister's darkness; indeed, it would have been hopeless, for having on one occasion sat near him at a missionary meeting, he had heard him singing "From Greenland's icy mountains," a hymn of which he was enamoured; but singing it all on the same note. And that being so, a row of pipes of the open diapason, all of the same length, would no doubt have given forth sounds infinitely pleasant and absolutely satisfying to the reverend gentleman. The minister had been to a theological college, and did not know that the pitch of the organ-pipe depends on its length. Perhaps in his care to escape defilement he had also missed the know-

* These will be found printed in full in the NONCONFORMIST MUSICAL JOURNAL for June last.

ledge that *pitch* is one of the properties of a musical sound, the others being *intensity* (differentiation with regard to soft and loud) and *timbre* or *quality*. The English word will be used in this article in preference to the French "timbre," often odiously mispronounced.

In my first paper I had occasion to deal cursorily with the second property, intensity; in this little chat I propose to say a few words about the first and the third.

Musical sounds, as I showed, are the result of periodic vibrations of the air. Now, it is evident that these vibrations may differ very considerably in rapidity, and it is on the rate of vibration that what we know as the pitch of a note depends. We not only have the general law that sound rises in pitch as the vibrations become more rapid; we find also that the cause and the effect are exactly proportional. For instance, 264 vibrations per second give middle C on the pianoforte, and exactly twice that number give C an octave higher. The highest D played on the piccolo is the result of 4752 vibrations. But it is a matter of practical experience that notes either very high or very low are but imperfectly, if at all, distinguished from one another. It is found that the notes of clearly distinguishable pitch have been 40 and 4000 vibrations in a second; but it is possible to hear notes having from 20 to 40,000 vibrations. If the vibrations are very slow, the ear hears them separately; if exceedingly rapid, it fails to hear a sound at all.

The ability to distinguish nice shades of pitch varies considerably in different individuals. One person may be able to distinguish between two high notes, even if they differ by no more than one or two vibrations in a second. Much depends on this keen sensibility. No one without a "good ear" can play the violin, and every organist has to endure the affliction of singers who are deficient in this admirable possession. Singing out of tune is failing to give the vocal chords the proper tension necessary to produce the true sounds. It may result from a defective "ear"—that is, from a natural inability to distinguish pitch, or from fatigue, or carelessness and want of attention. Singing habitually out of tune is, I think, often the result of singing to a bad instrument. A friend told me that a lady, who possessed a very good voice, could never sing in tune, and attributed her failure to the fact that, living in a remote village, she had been for years accustomed to sing to the accompaniment of a piano that was never in tune.

After all, a "good ear" is largely dependent on culture. If one had never heard a major third or a fifth in tune, one could never sing them. It is too often forgotten that our "scale" is an arbitrary and in no way a natural one. The inability to "run up the scale" is often put down as a mark of musical deficiency, if not of hopeless imbecility; but I am not so sure that imbeciles might not find a place among the musicians of another clime. In testing a large number of boys of about the age of ten years for my choir, I find that at least one out of every six completely fails at the first attempt to sing a note given on the pianoforte; and if, after repeated trials, he succeeds in reproducing this note, is unable to sing a scale upwards from the note, giving instead a succession of eight sounds of about the same pitch. In past ages many different scales have been used by different nations, and to this day savage

racers and some civilised ones use scales and sing intervals which we should think hideous and, to us, impossible. It is, in fact, only within the last few centuries that our major scale has been in general use—we may perhaps consider on the principle of the survival of the fittest. So it is that, if a person has from childhood heard constantly an instrument imperfectly in tune, it can hardly be wondered at if his intonation is equally imperfect.

Those who sing out of tune from carelessness are much more to be blamed, though even in their case there are extenuating circumstances. Every organist will have noticed how on certain days, when the weather perhaps is dull or the church cold, the singing goes woefully flat. The singers feel uncomfortable in body or depressed in spirits; there is an air of listlessness amongst them; and the result is drop in pitch. To sing a high note requires more effort than to sing a low note; and so, when the attention is lax, when the singers are "slack," the tendency is to do what requires less effort and sing flat.

On the other hand, faulty intonation due to fatigue must often be laid to the charge of the choirmaster. Nothing is more reprehensible than the practice of following a long service with a choir practice. The voices are tired, the effort to keep in tune becomes more and more exhausting, and the immediate effect is often that the singing becomes sharp, while more remotely the voices become prematurely thin and harsh.

Happily we do not hear much out-of-tune singing in our services nowadays. During the last few years especially improvement has been made manifest. Two hundred years ago the state of the musical service was very bad. Scarcely a church throughout the country had an organ; the singing was simply bawling, each one at his own sweet will. An author of the period wrote that the service of God was "dishonoured, made coarse, or ridiculous," and that, "as Conchording unity in Musick is a lively and very significant simile of God, and Heavenly joyes and felicities, so, on the contrary, Jarring dischords are so apt a simile of the Devil, or Hellish tortures." In order that the singing might be in tune, the same writer proposed that all churches should have organs, and now it is an exceptional church that has not an instrument of some sort. Doubtless pitch is sustained thereby; but still an organ will not altogether prevent flat singing, and indeed often serves to show up the declination. There are singers who *will* sing out of tune. As a rule, a choir which sings in tune with an organ can do so without. Singing without accompaniment tends to make them more careful, more self-reliant, less fearful at the sound of their own voices.

Before leaving the subject of pitch I will just mention the important question, which comes up periodically, and has as yet not been settled—that of a Standard Pitch. The old composers, Handel, Bach, etc., used instruments whose pitch differed considerably from that of our modern ones. Consequently the music of those composers must have a different effect now to what it had in their time. To make matters worse, there are several standards of pitch in use in different countries. In England we use chiefly the high pitch, and our

modern organs are tuned to the same pitch as our orchestral instruments. In some churches there are still organs which are tuned to the lower pitch, and with which it is quite impossible to get an orchestra to play in tune. For a performance of Mendelssohn's *St. Paul* in King's College Chapel, Cambridge, some eight years ago, an organ had to be specially erected to symphonise with the orchestra.

The German Association of Natural Philosophers in 1834 adopted the pitch which gave to the A, to which orchestras tune, 440 vibrations per second. The Paris Academy more recently have fixed the pitch number of the same note at 435. Handel's fork in 1751 gave 422.5; the Albert Hall organ has A 453.9. The result is that the same composition must sound very differently at different places; and compositions written for the Paris Opera, for example, must be transposed in England to produce the same effect. The difficulty of a universal standard of pitch is chiefly one of expense. It would mean a revolution in instrument-making, especially of wind instruments. Singers would derive most benefit from the change, and especially those who have the sense of absolute pitch. A man accustomed to using a piano tuned to the modern concert pitch will often be half a tone out in his judgment of the pitch of another instrument.

(To be continued.)

Professor Sims Reeves on Singing.

AN interviewer from *The Daily Chronicle* recently waited on Mr. Sims Reeves and elicited his opinion on "Modern Voices, and what to teach them."

"My object in giving lessons," said the great tenor, "lies in my hope that I shall get pupils with good voices and young to train as operatic and oratorio singers. Of course their voices must be very good to begin with, or else it would not be worth while, and it is absolutely necessary that they should be young. People sometimes come to me for what they call finishing lessons when they are considerably over thirty, but then it is too late to do anything. The muscles upon which voice-production depends are then set, and can no longer be made flexible. I desire to train them for opera and oratorio. If they are proficient at that, they can tackle any ballad."

The interviewer protested mildly against the ballad being thus apparently dismissed with scant respect by the greatest ballad-singer we have ever had. "Of course I love the ballad," was the reply, "but the difference is this: the ballad depends upon the mind of the singer. Most people sing a ballad with no idea of the poetry or sentiment. You have to make the public feel—to touch their hearts. If not, whether or not you have any immediate success, you will certainly have no lasting influence. Now, mind cannot be taught—it is singing you can teach; and when the man of mind has learned to sing opera and oratorio, he will be able to sing ballads, and will do so better every year for many years of his life. The so-called teacher of ballad-singing nowadays generally conveys to his pupil simply his own rendering, which usually—

as might be expected from a man who knows no better than to do so—is a false one. Hence the falseness of modern ballad-singing, and hence, too, the neglect of the ballad form by the best modern composers. No great musician cares to go on writing his thoughts and sentiments in music for a lot of people to vulgarise with their identical mechanical renderings. The ballad should be the expression of the individual singer. If the executant has intellect, he will say to his master, 'Excuse me, but that is not my idea; allow me to sing it to you as it presents itself to my mind.' And, of course, a man must be an idiot if he does not get a lot of intellectual training from his experience in opera and oratorio. Take the great tenor *scena* from *Fidelio*, for instance; that is an intellectual business from beginning to end. My own method, of course, is that of the old Italian school—I want to teach my pupils to sing the vowels."

Referring to the modern voice, Mr. Reeves says it "has a wide range, but no middle. It has been written up till the middle register has grown weak and thin. If a tenor has a good strong middle voice, he is now called a baritone. I think I may claim to be a tenor, yet I used to be called a baritone at first, because I had preserved this part of my voice fresh and strong. The modern voice, too, is strained at the top. Modern songs for sensational reasons are made to end on a high note. Think how many voices Wagner alone has ruined! And other composers, too, by over-instrumentation. Almost all German conductors allow their orchestras to be too loud. You see the tenor come forward in one of these over-instrumented pieces, open his mouth to its fullest extent, and then nothing comes out of it but a shriek. The modern tenor must have a throat like a bull's, because he has to bellow."

Mr. Reeves expressed his opinion that "Tom Bowling" is the best ballad ever written. Some few modern ballads by Blumenthal, Smart, and Hattton he considers equal to the old ones, but the great majority of modern ballads he thinks are not nearly simple enough.

SIR JOSEPH BARNBY AMONGST PRESBYTERIAN CHOIRS.

ON Saturday, October 29th, the annual social meeting of the North London Presbyterian Choirs was held in the lecture hall connected with Dr. Monro Gibson's Church, St. John's Wood. There was a very large gathering, owing no doubt to the fact that Sir Joseph Barnby had kindly consented to deliver an address. The meeting, which opened with a hymn and prayer, was presided over by Mr. Robert Wales, the president of the association, who gave a brief address.

Sir Joseph Barnby, on being called upon to address the meeting, was enthusiastically received. He said he came there expecting to criticise, but he had much less to do in that direction than to admire. The excellent hymn-singing of the combined choirs had surprised him. He could commend the admirable way they had kept together; also their attention to accent; and, further, their value of silence (referring to the observance of rests), which, Sir Joseph humorously said, was remarkable in a company largely composed of ladies. Their articulation was also exceedingly good, for he heard distinctly every syllable they sang. Bad articulation was a crying evil amongst English singers—

soloists as well as choral. French, German, and Italian singers were much better in this respect. In the hymn he had just heard the choirs sing (No. 195 in "Church Praise") it seemed to him they had not fully brought out the meaning of the words. More pathos and feeling should be put into such lines as

"The golden evening brightens in the west,"
and

"Sweet is the calm of Paradise the blest."

It struck him that, though they felt the music, they did not quite feel the words. The "beautiful bloom" was wanting. Great expression in singing might be put into such words as "joy," "grief," "gloriously." Sir Joseph said it had been intimated to him that a few facts concerning his past life would be interesting. He did not like talking about himself; still, he might relate some of his experiences. At sixteen years of age he left his Yorkshire home to study music at the Royal Academy. On completion of his term at that institution he returned home, but he felt like a fish out of water with so little scope for his musical propensities. He therefore came again to London to take an organist's post at £30 a year. After a time he was appointed organist at St. Andrew's, Well Street. He soon began to feel that the church music then in use was very antiquarian in character. It might be very correct and solid, but it did not appeal to the heart. He therefore determined to alter all this so far as he was able. He therefore introduced modern music which was striking in colour. As musical adviser to Messrs. Novello & Co. he was able to do much in carrying out his ideas. At this early stage of his life he had an ambition to "shake a stick in the face of a large choir," and this desire resulted in the formation of what is now known as the Royal Choral Society. When appointed precentor at Eton, he discovered the boys did not care for good music. Though highly educated and in most respects cultured youths, the music they liked was not of a high order. In seventeen years he had worked hard to remedy this, but latterly he had felt it was time for some one else to continue the battle; so he had undertaken the duties of principal of the Guildhall School of Music, which, with its 3400 pupils, is the largest music school in the world. He was glad to find so many ladies taking up the violin as a study. He hoped and believed that in twenty years all instruments would be used in chapels. If an instrument was good at all, it was worth double in God's service.

Sir Joseph afterwards conducted the choirs in singing the hymn "Jesus, my Lord, my God, my all," to his own tune *St. Chrysostom*, and pointed out what seemed to him defects.

Dr. Monro Gibson, in his usual genial manner, addressed the choirs.

The indefatigable hon. sec., Mr. F. G. Edwards, had provided an excellent programme, which was very efficiently carried out. The following took part:—Miss Selina Quick, Miss Pattie Michie, Mr. Hulbert L. Fulkerson, Mr. Alfred J. Slocombe, Mrs. Edwards, Miss Kate Stevenson, and Miss Hume.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

DULWICH.—A very successful miscellaneous concert was given by the choir of Emmanuel Congregational Church, in the Iron Room, on Wednesday evening, October 26th. The attendance was excellent, and the

performance one of the best hitherto rendered. The organist and musical director, Mr. J. W. Lewis, is to be congratulated on the proficiency attained. The part-songs, etc., were sung with much precision and good effect, while the soloists and instrumentalists fulfilled their several duties admirably. The glee "Laughing," by six male voices, was enthusiastically encored; and the whole programme, which occupied over two hours, afforded much enjoyment.

EAST FINCHLEY.—On the 11th ult. the choir of the Congregational Church gave a performance of Gaul's cantata *Ruth*. The choruses had evidently been thoroughly rehearsed, and were sung with great accuracy and careful attention to phrasing and expression. The somewhat sombre tone of the opening chorus and choral recitatives was well realised, while, on the other hand, the "Wedding Chorus" was sung with due crispness and swing. The soloists were Miss Emily Davies (Ruth), Miss Rina Robinson (Naomi), Mr. Alexander Tucker (Boaz), and Mrs. Heseltine, a member of the choir, who took the part of Orpah. The second part of the concert consisted of solos by the vocalists just named. Mr. Ernest W. E. Blandford, organist and choirmaster of the church, who conducted the cantata and played the accompaniment to the second part, is to be congratulated on the musical results of the concert, which were entirely satisfactory. The organ accompaniment to the cantata was played by Mr. E. Reynolds Conder, who also contributed some organ solos, amongst which a charming rendering of Schumann's "Nachtstück" deserves special mention.

STRATFORD, E.—In connection with the Temperance Society, a sacred concert was given in the Stratford Grove Wesleyan Schoolroom on Monday, the 7th ult., by a choir of about fifty voices, consisting of the Trinity Presbyterian (Stratford) Choir, that of Plashet Congregational Church, and others, when a selection of music from the programmes of the Nonconformist Choir Union was well rendered, under the direction of Mr. Henry W. Braine, choirmaster of the Presbyterian Church. Solos were sung by Miss Jeanie Lawson and Miss Agnes Smith (Presbyterian Choir), the latter being encored, and by Mr. Tucker (Plashet Choir), Mr. Braine also contributing two songs. Miss Wayman played Kinross's "Festal March," and also accompanied throughout the concert. There was a very good audience, in spite of the very unpleasant evening, and a vote of thanks to the choir was unanimously passed at the close.

WEST HAM.—The young people's association in connection with the Brickfield Congregational Church recently gave an excellent concert, when an interesting programme was provided. An orchestra, under the conductorship of Mr. Thomas Hall, played very creditably several pieces, and vocal solos were well rendered by Miss Annie Ware, Miss Alice Gibbs, Mr. Bannerman, and Mr. J. Walls.

PROVINCIAL.

BOLTON.—In connection with the Bolton and District Congregational Sunday School Union, a most successful choral festival was held in the Albert Hall on October 22nd. There was a very large audience, the reserved seats being exceedingly well filled. The choir, which was composed of three hundred voices, represented all the Congregational schools in the district, and their performance gave great credit to Mr. John Smith, who acted as conductor. The parts were very well balanced, and the singing was most tuneful and sympathetic. The choir gave, in addition to several anthems and choruses, the tune *Holy War*, and Gaul's part-song "The Potter," the first named eliciting well-deserved and enthusiastic applause. Perhaps the weak point in

the programme was the solo-singing, but there were one or two items which were really most praiseworthy. Miss Elsie Harker gave a beautiful interpretation of "The God of Love my Shepherd is" (Prentice), and was also heard to advantage in the duet with Mr. E. H. Williams, "Children pray this love to cherish." Mr. Williams also sang along with Miss Walker, Miss Horrocks, and Mr. Richardson, in Sullivan's quartet "Yea, though I walk," which was very cleverly rendered. The other soloists acquitted themselves fairly well, and the audience were ever ready to demonstrate their approval. This was especially the case in two organ solos contributed by the Borough Organist (Mr. Mullineux), whose skilful accompaniments to the choruses greatly added to their success. The accompanists at the piano were Messrs. J. Thornley and W. Barlow, and they discharged their duties with satisfaction. The festival was a decided success in many ways, and the result should be most encouraging to the promoters.

EASTBOURNE.—A very crowded audience assembled at the Town Hall on the 16th ult., when the seventh annual musical festival of the local Sunday School Union was held. Although the musical part of the programme consisted entirely of chorus-singing, divided equally between sacred and secular pieces, the selections were, almost without exception, so admirably sung, that the lively interest of the large audience was sustained to the end. On future occasions we hope to see the programme varied and enhanced by the allocation of solos to some of the more competent juveniles. But dealing with things as we found them on this occasion, nothing but praise can be given alike to the choir and to their able and painstaking conductor, Mr. R. W. H. Hamblyn. That the audience were charmed by the luscious warbling of the well-trained choir goes without the saying. Miss Hudson presided at the piano, and Mr. G. N. Strange assumed the rôle of organist, further instrumental assistance being given by members of the Wesleyan Band and others. At intervals there were recitations, and both Miss Fillan and Miss Williams scored a great success, their efforts meeting with warm recognition from a delighted audience. Between the parts the children of the choir went through a series of manual exercises in praiseworthy style. Alderman Strange gave some particulars of work done in the town. A vote of thanks was passed to the Mayor and Corporation for their presence. The Mayor, in responding, complimented all who took part upon the success of the proceedings.

IPSWICH.—A three-manual organ for Turret Green Chapel is being built by Messrs. Norman Brothers & Beard.

LANCASTER.—Anniversary services were held in Centenary Congregational Church on the 13th ult., when the Rev. R. Baggallay preached. During the day the following anthems were sung: "Gloria in excelsis" (Mozart), "How beautiful upon the mountains" (Spinney), "Ye that stand in the house of the Lord" (Spinney), "Judge me, O God!" (Mendelssohn), and "Holiest, breathe an evening blessing."

MANCHESTER.—The monthly "Open Service" was held in Roby Chapel, Piccadilly, on Sunday evening, the 13th ult. The choir, augmented to thirty-three singers, sang "How lovely are the messengers" and selections from Stainer's *Crucifixion*. They were all well rendered. Mrs. Harry Frost, late principal contralto at Stretford Church, sang "But the Lord is mindful," and with her fine voice brought out well the dramatic beauty of the piece. Miss Holt, the organist, accompanied her very tastefully. In spite of the bad weather, there was a very good congregation, and the service was much appreciated.

SITTINGBOURNE (KENT).—An evening of sacred music was held in the Free Church on Wednesday, the 2nd ult. The choir numbered fifty voices, under the conductorship of Mr. Frank Peters, and consisted of the local contingent of the Nonconformist Choir Union and friends. Mr. Godden accompanied on the organ, and Mr. Kempton's band, of about twenty strings, comprised the orchestra. The church was filled with a large and appreciative audience, the various items rendered by the choir being some of the choruses sung at the recent Crystal Palace Festival, viz., "Blessing, glory, honour, and power" (Berthold Tours), "Sing unto God" (Handel), "Praise the Lord, O my soul" (Arthur Briscoe), "Hallelujah" (Beethoven), and the "Kyrie Eleison" and "Gloria" from Mozart's *Twelfth Mass*. Organ solos were rendered at intervals by Mr. G. H. Wills, of Holy Trinity Church. Mrs. Litchfield and Mr. H. W. Taylor sang a solo each. A silver collection was made in aid of the choir funds.

WOTTON-UNDER-EDGE.—On the 1st ult. the conference of the Central Gloucestershire Congregational Choir Union was held at Wotton-under-Edge, where the Tabernacle friends gave the delegates a cordial and hospitable reception. The late festival at Cheltenham was declared to have left a small balance to the good—a gratifying result, in view of the experimental nature of the arrangements. Gloucester was selected as the place of the festival in 1893. The society enters upon a second year with every promise of further usefulness. An able paper from the ministerial point of view of such musical services was read by the Rev. W. Davies, of Tewkesbury.

Reviews.

WE have received the following from Novello & Co., Berners Street, W.:—

Twelve New Carols. 1s.; or separately, 1½d. each. —The words are written by Shapcott Wensley, and the music by Stainer, Eaton Faning, Barnby, Myles Foster, Tours, J. F. Bridge, Garrett. These names are sufficient to recommend these carols. "Sweet Christmas Bells" (J. Stainer) and "In the Manger" (Barnby) are specially charming.

Nos. 50, 51, 52, 53, and 54, *Pianoforte Album Series*. —These contain pieces by Schubert and Hofman in which students will delight. The books are well printed.

Seven Songs. By J. Stainer. 2s. 6d. —Quaint little compositions of much beauty and feeling.

Original Compositions for the Organ, Nos. 153 to 159. —The first series of these are compositions by E. Townsend Driffield in various styles. Though all are good, Nos. 153 (Meditation) and 155 (Offertoire) will be the most useful to organists. No. 159 (Tempo di Minuetto), by W. A. S. Cruickshank, will be popular as a lively piece.

From Messrs. Metzler & Co., 42, Great Marlborough Street, W., we have received the following:—

Ten Lieder Ohne Worte, for the Organ. 2s. 6d. net. —This volume contains Nos. 2, 4, 9, 16, 20, 22, 23, 27, 30, and 35, and they are all admirably arranged. A valuable addition to the organist's repertoire.

Songs Without Words, for Violin and Piano. By Arthur Goring Thomas. 2s. 6d. —Well adapted for teaching purposes.

Onaway, Awake, Beloved! and *The Light of the Stars*. Songs by F. H. Cowen. 2s. net each. —Two clever and "taking" songs, the latter especially so.

We have received the following from the London Music Publishing Co., 7, Great Marlborough Street, W. :—

Devotional Music. By Churchill Sibley. Book I. 4s.—Contains short and simple selections from Schubert, Mozart, Handel, Beethoven, Chopin, etc., ten pieces in all. Nicely got up, with coloured frontispiece.

Agnes Dei. Song by Piccolomini. 4s.—A good song in the popular style.

Mr. Charles Woolhouse, 81, Regent Street, sends us the following :—

Two Songs. By Gerald F. Cobb.—“A Spanish Lament” and “A Spanish Lullaby” are the titles of these songs. The former is before us. It is clever, pretty, and if sung with proper taste would be very pleasing.

A Vision of Heaven. By Albert Barker. 4s.—This ought to be very popular. The combined organ and pianoforte accompaniment adds much to its charm.

Valse de Concert, for Piano. By Waddington Cooke. 4s.—Graceful and melodious.

Sans Souci. Gavotte. 3s.—A charming little piece.

Intermezzo. By G. Saint-George.—This pretty piece is arranged for an orchestra, large or small, and for piano and violin. It is free from difficulties.

The Victories of Faith. A Sacred Cantata with Scriptural Readings. By Charles Darnton. (Sunday School Union, 56, Old Bailey. 6d.)—To perform this little work, besides a choir, two soloists (soprano and baritone) are required. The music is melodious and simple, and some of the solos exceedingly pretty. Sunday-school choirs will find much to interest them in this cantata.

Choral Songs, for use in Schools, Families, and Choral Societies. Edited by Albert Schaublin. (Weekes & Co., Hanover Street.)—This little book contains pieces by Spohr, Mozart, Abt, Mendelssohn, and others, arranged for soprano and alto voices.

Hymns and Chorales, for Schools and Colleges. By John Farmer. (Clarendon Press, Oxford.)—Mr. Farmer's aim is to give “a short selection of the best hymns and chorales,” and in this he has been fairly successful. Whether his endeavour “to select only the very best tunes” has been a success is open to much criticism.

To Correspondents.

A. J. B.—We think you were wrong. A little patience would have overcome the difficulty.

W. J. R.—Congratulations. Go on to the next degree by all means.

F. W.—It is not published in England. Augener's could probably get it for you.

C. L.—See our paragraph in this issue in reference to our Competitions.

The following are thanked for their letters: G. N. S. (Eastbourne), D. M. (Kennington), W. B. G. (Hitchin), S. F. (Birmingham), T. B. L. (Barnsley), W. J. (Llandudno), W. S. D. (Falmouth), J. T. (Falkirk), W. E. A. (Swansea).

Staccato Notes.

MR. CHARLES P. SAINTON, a son of the eminent violinist, is exhibiting some beautiful silver-point drawings in Bond Street.

THE loss on the recent Cardiff Festival was about £500. The profit on the Leeds Festival amounted to £2702.

SIR JOHN STAINER has been elected Honorary Fellow of Magdalen College.

MR. SAM HAYES, well known in operatic circles and as a ticket librarian, is dead.

IN acknowledgment of valuable help in connection with the Leeds Festival conductorship, Sir Arthur Sullivan has presented Sir Joseph Barnby with a handsome silver punch-bowl, mounted upon an ebony plinth, and bearing the inscription: “Joseph Barnby, in remembrance of the Leeds Musical Festival, 1892, from his friend, Arthur Sullivan.” With the gift was the following characteristic letter: “I am not likely to forget your kindness to me at a critical moment, but you are careless and have a bad memory for such things. I therefore send you something which shall force you to remember that you were a good friend to me, and that I am very grateful.”

MR. FOUNTAIN MEEN gave a most interesting and instructive lecture on “Organ Accompaniment” at the College of Organists on the 1st ult.

MR. SANTLEY's “Student and Singer” is now published, and is a very readable book.

MR. H. D. WETTON has been appointed organist of the Foundling Hospital.

THE Fleet Road School was again successful in the London School Board singing competition.

THE annual distribution of prizes and certificates to the students of the Southport centre of the London College of Music took place on the 3rd ult.

Accidentals.

THE PLAIN-SPOKEN MUSIC-MASTER.—A very good story is told of a prominent musician. A young lady went to him for a course of “finishing-off” lessons.

“Let's see what you can do,” said the teacher, and placed before her a simple air of Mozart's. She played a few bars, and was interrupted.

“Take off your rings,” said the great man. A few bars more, and another interruption.

“Take off your bracelets,” A little further on she was stopped again.

“Your sleeves are too long. I want to see your wrists.” The pupil pinned up her sleeves with a face on fire. At last she succeeded in finishing the selection.

“Do you want me to teach you?” the instructor asked, as she took her hands from the keys.

“Yes, sir.”

“Very well. Come to me to-morrow at this hour, without jewellery, and in some sort of a dress that you can breathe in. I don't know at all how you have played this aria, because of the rattling of gewgaws and the distressing noise you have made in getting your breath. I am afraid you haven't the instinct of a musician. A musician thinks first of his art and last of appearances; but it seems to me you think first, last, and always of how you look.”

ENCOER.—Some of our great singers have resolutely set their faces against the system of encores. Adelina Patti was once engaged to sing three airs, for a thousand francs each, at a musical soirée given by the late Duke de Galliera. One of the pieces excited such enthusiasm among the audience that they unanimously demanded an encore. Before acceding to the flattering request, the *diva* cast an expressive glance on the Duke, who took in its full import and smiled in token of assent, whereupon the artiste proceeded to give the desired encore in her best style. Cost: 1000 francs, charged extra in the bill.



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